IFAR reports

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incorporating Stolen Art Alert

Arthur Chichester, *1745, one of a pair of portraits newly attributed to Thomas Hudson by IFAR.*

IFAR Identifies a Pair of Portraits by Thomas Hudson

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A recent IFAR examination has resulted in the discovery of a pair of portraits by the English eighteenth-century painter, Thomas Hudson (1701-79). Hudson, born in Devonshire, emerged as one of the most fashionable and successful portrait painters in England in the mid-1700s. In 1740, the well-known portrait painter, Joshua Reynolds, became his apprentice.

Dorothy B. Hammerstein, of New York, the owner of the portraits, a distinguished New Yorker, explained to IFAR that the paintings had been purchased for their decorative quality some time ago to flank a doorway at the end of her long living room and only recently wondered whether an attribution would be possible. Her description of the portraits suggested to IFAR that they were English eighteenth-century and a later viewing confirmed this. They represent the Chichester brothers, John and Arthur, ages five and six respectively, identified and dated 1745 on each portrait.

Besides the high quality of the portraits, which certainly justified research, there were certain stylistic characteristics common to both pictures, which opened up the possibility for an attribution—for example, the boys' distinctive, large round eyes.

IFAR consulted with three noted art historians, all experts on English eighteenth-century painting: Dr. Robert Wark, curator of art at the Huntington Library and Art Gallery in San Marino, California; John A.S. Ingamells, director of the Wallace collection in London; and Dr. Ellen G. Miles, curator at The National Portrait Gallery in Washington, D.C. Dr. Wark felt the portraits certainly dated from the mid-1740s and added that although this style could be associated with a number of artists, the enlarged eyes in both portraits were a distinctive and unusual feature and suggested IFAR send photographs to Mr. Ingamells, a specialist in English portraiture of the mid-eighteenth century.

Mr. Ingamells provided interesting background information on the two brothers, who were the sons of the Honorable John Chichester of Abinger, Surrey. Arthur (1739-99), the eldest, attended Trinity College, Oxford, and became a Doctor of Civil Law in 1763. In 1790 he was made Baron Fisherwick and in 1791, the Marquess of Donegall. According to Mr. Ingamells, Horace Walpole considered Arthur "a very weak creature," but others found him "serious and well disposed." He married three times, and Mr. Ingamells pointed out that "a fine full-length portrait of his first wife by [Francis] Cotes, dated 1766, is in the National Gallery of Ireland, Dublin." The younger brother John (1740-83), who also attended Trinity College, Oxford, became a member of Parliament for Belfast, dying without issue in St. James's Square, London.

Mr. Ingamells stated that the portraits "approach the manner of Thomas Hudson in color and landscape," and suggested that IFAR consult with Dr. Miles, who "knows more about Hudson than anyone else."

After examining the Chichester portraits, Dr. Miles concluded that "an attribution to Thomas Hudson is very sound." Dr. Miles, who wrote her dissertation on Hudson at Yale and was curator of an exhibition for the artist's works at Kenwood, London, in 1979, observed that the Chichester portraits are similar to other paintings of young children by Hudson in the 1740s and early 1750s, namely, *Philip and Anne Howard* (1746) and *John and Robert Ker* (1747). Dr. Miles also pointed out that the jumping spaniel seen in the portrait of Arthur is identical to the one in the group portrait of *James, 13th Earl of Morton and Family* by Jeremiah Davison, who worked in Scotland and London in the 1730s and 1740s and died in London at the end of 1745, the same year the two Chichester portraits were painted. Hudson and Davison and other mid-century English portrait painters shared the assistance of Joseph van Aken, who worked as their drapery painter, adding the costumes, backgrounds, and in this case, the two spaniels, after the portrait painters executed the faces of the sitters. For this reason, Hudson's and Davison's paintings are generally quite similar stylistically.

Documents show that Hudson employed Joseph van Aken (born in Flanders in 1699) as a drapery painter in 1743, just two years before the Chichester portraits were painted. In the Kenwood catalogue, Dr. Miles pointed out that "the portrait painter probably sketched the general position of the figure on the canvas, painted the face and hands, and then gave the unfinished portrait to the drapery painter, who completed the clothing and background, returning it to the portrait painter for the finishing touches."[1]

In order to distinguish between works by Davison and Hudson, Dr. Miles stated that "it is important to look carefully at the way the faces and hands are painted and the way the person's face is given a sense of character." Having done this, and after checking her own Hudson photographs and the Davison files in the photographic archives of The National Portrait Gallery, Dr. Miles is fully convinced that the portraits are by Hudson. She further observed that, although Davison's portraits have the same or similar rounded eyes and detailed treatment of ears and hands as the Chichester portraits, Davison's brushwork is much looser and his faces have a more piercing and less generalized look to them than is typical of Hudson.

Thomas Hudson, John Chichester, *1745.*

Thomas Hudson, Arthur Chichester, *1745.*

In her catalogue essay for the Kenwood exhibition, Dr. Miles described further facial characteristics, which help to identify a work by Hudson—"an off-centre orientation, and emphasis on ovals and arcs, and a rigidity of feature, observed at close hand by the painter and held in place by firm brushstrokes." She further observed that "a dot of white paint marks the highlight in the pupil itself" and "pockets of flesh under the eye are painted in curved strokes which mirror the lower, circular edge of the pupil. . . . Often, the distant eye is more rounded, and seems larger than the nearer eye," a characteristic which is apparent in the portrait of John Chichester.[2]

After IFAR's report on the Chichester portraits was completed, two other portraits were ascribed to Hudson by Joyce Boundy.[3] One of the portraits is of a young boy, *Philip Rogers Webber* (1743). The position of the figure's head and feet, the rendering of the eyes, the playful spaniel at left and the background are all very similar to the portrait of Arthur Chichester. In her article, Ms. Boundy identifies the Chichester family as one of many from Devonshire who were patrons of Hudson.

Dr. Miles told IFAR that it is difficult to ascribe works to Hudson through a photograph alone, and that the painting itself must be seen. She added that Hudson scholarship has improved greatly from thirty or forty years ago when any unsigned portrait vaguely similar to Hudson's style was attributed to him. Nevertheless, the Chichester portraits and the West Country sitters, identified by Ms. Boundy, show that new Hudson discoveries can still be made and will, no doubt, continue.

Virgilia Heimsath Pancoast.

1. Ellen G. Miles, *Thomas Hudson 1701-1779* (London: Kenwood, Greater London Council, London, 1979).

2. Ibid.

3. Joyce Boundy, "Two Youthful West Country Sitters to Hudson," *Apollo* (February 1986): 90-91.

San Francisco Painting Reunited with Paris Pendant

An Italian baroque painting by Pier Francesco Mola (1612-66), *Erminia and Vafrino Tending the Wounded Tancred*, was returned by The Fine Arts Museums of San Francisco to the Louvre on 17 April 1986. The Louvre owns Mola's *Erminia Guarding her Flock*, the pendant, which also illustrates an episode from Torquato Tasso's sixteenth-century epic poem, *Jerusalem Delivered*. Both pictures had been purchased by Louis XIV in 1685 and entered the French national collections following the revolution. One painting disappeared mysteriously, probably in the early 1950s, from the Elysée Palace where it had been on loan from the Louvre since 1875.

The Mola painting of Erminia and Vafrino was purchased in 1953 by Samuel H. Kress. Its provenance was not known. In 1961, along with thirty-eight other paintings, it was given to the M.H. de Young Memorial Museum, now part of The Fine Arts Museums of San Francisco. This gift was part of the Kress Foundation's program to create core collections in major regional centers in the United States; much of Samuel H. Kress's collection was given to the National Gallery in Washington, D.C.

Recent research uncovered documentary evidence, including nineteenth-century reproductions, and made it possible to identify the San Francisco picture as the pendant to the Mola still in the Louvre. Satisfied by the documentation, Charles S. Moffett, curator-in-charge at The Fine Arts Museums, began negotiations to return the painting to the Louvre. At a meeting in early April 1986, the trustees of The Fine Arts Museums of San Francisco voted unanimously to return *Erminia and Vafrino Tending the Wounded Tancred* to the Louvre. In a ceremony later that month, the director of the French National Museums, Hubert Landais, accepted the painting's return and announced a plan to exhibit the two pictures together in San Francisco before they are shown reunited at the Louvre. In gratitude, Mr. Landais will give special consideration to requests for loans for temporary exhibitions from San Francisco and may offer a Louvre painting on long-term loan to The Fine Arts Museums.

The spirit of the return was noted with appreciation by Dr. Marilyn Perry, president of the Samuel H. Kress Foundation, who commented, "At a time when issues regarding cultural property often create sensational news, it is rewarding to participate in a cooperative international effort reflecting the responsible concern of all of the institutions involved."

Constance Lowenthal

Pier Francesco Mola (Italian, 1612-66), Erminia and Vafrino Tending the Wounded Tancred, *recently returned to the Louvre.*

Owner Sought

Police in Italy seized a painting attributed to Giovanni Antonio Bazzi Sodoma on 22 May 1985 and are seeking its owner. Anyone with information on the picture illustrated below is requested to contact IFAR.

Giovanni Antonio Bazzi Sodoma (Italian, 1477-1549), Attributed to, Ecce Homo. *Oil on panel. 66 x 49 cm., owner sought.*

Rumanian Suits Dismissed in New York and Fort Worth

Two lawsuits by the Socialist Republic of Rumania, one against Wildenstein & Company (U.S. District Court, Southern District of New York) and one against the Kimbell Art Foundation (U.S. District Court, Northern District of Texas, Fort Worth Division) were dismissed on the grounds that the government of Rumania had been uncooperative. Both suits sought the return of an El Greco painting, *Giacomo Basio*, which Rumania claimed was stolen between 1940-48.

The Rumanian suit against Wildenstein & Co. was filed in New York in March 1985 and named two El Greco paintings, *San Sebastian* (1599-1603) and *Giacomo Basio* (1610-14), estimated to be worth $6 million each. Rumania's suit sought return of the El Grecos, claiming they were stolen from the country in the 1940s. Wildenstein purchased both paintings in 1976 from former King Michael of Rumania. The pictures were purchased in Switzerland, where they had been held in storage for thirty years, according to Jeremy G. Epstein of Shearman & Stering, the New York law firm representing Wildenstein & Co. The gallery purchased these paintings in good faith, believing they were property of the royal family, not the State, according to Jeremy Epstein. Wildenstein & Co. sold the *Giacomo Basio* in 1977 to the Kimbell Art Museum, Fort Worth, Texas (hence Rumania's suit against the Kimbell), and the *San Sebastian* remains in possession of the gallery.

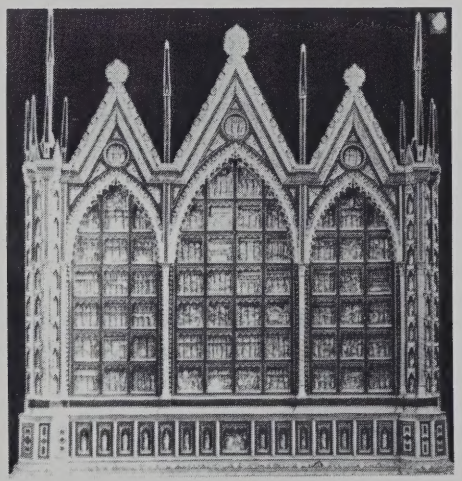
According to the Kimbell, the museum announced the acquisition of the painting in May 1977 and prominently displayed the picture until it was lent to the *El Greco of Toledo* exhibition in March 1982, held at The Prado Museum, Madrid, and subsequently exhibited at the National Gallery of Art, Washington, D.C.; the Toledo Museum of Art, Toledo, Ohio; and the Dallas Museum of Art, Dallas, Texas.

Rumania maintained that the paintings were willed to the country by King Carol I (Michael's father). According to Harry H. Wise III of Gadsby and Hannah, the New York law firm representing the plaintiff, the will of King Carol left certain property to the crown of Rumania and a provision in the will stated they were never to leave the country. Mr. Wise said that according to European civil law, the "crown" of a country is recognized as meaning its people.

According to Jeremy Epstein, King Michael, who abdicated in 1947, was allowed to leave with whatever possessions he wanted and the State knew this, as evidenced in deposition testimony made by the master of the household. In addition, since the pictures had been in Switzerland for thirty years, and were purchased there by Wildenstein in good faith, all requirements for passing title were satisfied under Swiss law. According to Swiss law, title is passed when a work of art has remained in that country for five years and the purchaser has bought it in good faith. In addition, Rumania had not made a claim for the El Grecos prior to 1984, when they filed their lawsuit against the Kimbell.

Judges dismissed both the New York and Texas suits on the grounds that the Rumanian government was not cooperating under discovery rules after repeated requests for documents by lawyers for both sides. The Rumanian government had not been cooperating even with its own attorneys in New York, who in October 1985 sought permission to withdraw from the case. In dismissing the suit against Wildenstein & Co. on 20 February 1986, Judge David N. Edelstein, Southern District of New York, said that the government of Rumania had "been uncooperative since the institution of the suit and after continued warnings from this court" and ordered the case "dismissed with prejudice." Judge Eldon B. Mahon (Northern District of Texas) dismissed the case against the Kimbell on 31 March 1986, stating that "the plaintiff had been uncooperative with counsel" and that they failed to respond to court orders. He dismissed the case "with prejudice for failure to prosecute." Rumania's claim for the El Grecos would have been a very interesting case and it is unfortunate that its government's lack of cooperation led to these dismissals.

Lynn Stowell Pearson



Genovese Baldassare degli Embriachi, Attributed to, Triptych, *recovered.*

Recoveries

Sculpture

Austrian, 16th century. *St. Roch.* Limewood. Ht. 96 cm. (*Stolen Art Alert*, Mar.'84, vol.5, no.2, p.10, no.440, *84.88.1).

Austrian, 17th century, *Christ Resurrected.* Wood. Approx. ht. 50 cm. (*Stolen Art Alert*, Mar.'84, vol.5, no.2, p.10, no.441, *84.88.3).

Austrian, 17th century, *St. John the Baptist.* Wood. Approx. ht. 53 cm. (*Stolen Art Alert*, Mar.'84, vol.5, no.2, p.10, no.442, *84.88.2).

Austrian, 18th century, *Mary Magdalen*, c. 1700. Wood. Approx. ht. 55-60 cm. (*Stolen Art Alert*, Dec.'83, vol.4, no.9, p.26, no.1301, *83.442).

BALDASSARE degli Embriachi, Genovese, Attributed to (Italian, 15th century). *Triptych*, early 15th c. Ivory. Provenance: Certosa di Pavia. (*IFARreports*, Oct./Nov.'85, vol.6, nos.8/9, p.36, no.1267, *85.629).

PEINDL, Franz (Austrian, 19th century), *Pietà*. Polychromed wood. Ht. 80 cm. (*Index of Stolen Art*, 1977, p.20, 77.114).

SCHMIDT, Workshop of (Austrian, 18th century), *Pietà*. Wood. Ht. 135 cm. (*Stolen Art Alert*, Mar.'84, vol.5, no.2, p.10, no.445, *84.87).

WOLLEK, Charles or Carl (Austrian, 1862-1936). *Mozart Statue,* c. 1922. Bronze, Ht. 100 cm. (*Stolen Art Alert*, Dec.'84, vol.5, no.10, p.12, no.2033, *84.482.

Decorative Arts

Glass

Stained Glass Window (18 panes). Stained glass. 60 x 60 cm. (*IFARreports*, Oct./Nov.'85, vol.6, nos.8/9, p.39, no.1293, *85.533.1-18).

Tapestries, Textiles

RENEE, Paula and SIMON, Sidney (American, 20th century). *Tree of Life.* 152.4 x 109.2 cm. (*IFARreports*, Oct./Nov.'85, vol.6, nos.8/9, p.43, no.1328, *85.512).

Stolen Art Alert

Paris, France

The Musée d'Orsay has reported the theft of a Vuillard painting, *La ravaudeuse (Woman Darning)*, missing since 6 November 1985 (no. 229). The picture is marked with the registration number AM 32 58. and with the number RF 1977-393 on a gray paper affixed to the back of the picture.

Edouard Vuillard, Woman Darning, *no. 229.*

Meroe, Sudan

A sandstone and painted plaster statue of a harpist was recently stolen from the Royal Baths at Meroe (no. 329). The statue dates from the Meroitic Period, second to third century A.D. and was one of several statues used to decorate the large pool of the Royal Baths.

Leeds, England

IFAR recently received complete descriptive information along with photographs of the Fulford Collection of gold snuff boxes (nos. 297-316). The snuff boxes were stolen from Temple Newsam House, Leeds, on 26 February 1981, and are still missing.

Nicholas Marguerit, French 18th century, Snuff Box, *no. 309.*

The Marcos Collection

The Philippine Commission on Good Government has reported the disappearance of two groups of paintings, removed by unknown persons in February 1986 when the Marcoses left the Philippines. The first group is a collection missing from a New York City townhouse on East 66th Street, owned by the Philippine government and where the Marcoses often stayed. The pictures were removed in February, but bronze plaques describing each painting were left behind, thus making it possible for the new Aquino government to make an inventory of the missing pictures. The collection includes works by Picasso, van Gogh, and Jan Brueghel the Younger (nos. 197-99, 220-21, 258). The Commission on Good Government told IFAR that "the Marcoses bought these pictures with moneys illegally taken from the Philippine people."

The second group of pictures was allegedly owned by the Marcoses, but purchased with moneys illegally taken by Mr. Marcos, according to the Commission on Good Government. The present whereabouts of these pictures is unknown and furthermore, it is not known where they were installed prior to the departure from the Philippines by Mr. and Mrs. Marcos. The paintings were purchased from Hammer Galleries, and shipped to the Philippines, but were apparently never exhibited in the national museum. The missing works include pictures by Monet, Gauguin, Pissarro, Filippo Lippi, and Andrew Wyeth (nos. 192, 225-27, 233). In addition, a collection of fifty-two paintings by the French impressionist Paule Gobillard forms part of this group; a complete list can be obtained from IFAR.

Recent articles have raised questions about the authenticity of some of the paintings purchased by the Marcoses. Serious doubts have been raised about a Michelangelo, for which Mrs. Marcos paid $3.5 million to an Italian art dealer, Mario Bellini, in 1983, according to documents found by the Aquino government. A recent article by Jane Perlez reported that some dealers unloaded their unwanted or unsold paintings on Mrs. Marcos, who was interested in possessing a large collection, but was less particular about quality.[1] The painting by Fra Filippo Lippi, *Madonna and Child*, had been for sale for eight years, according to Ms. Perlez. The catalogue of the Metropolitan Museum of Manila was shown to Everett Fahy, director of the Frick Collection and a specialist in early Italian painting. According to *The New York Times*, Mr. Fahy expressed reservations about attributions given in the catalogue.[2] The works to which Mr. Fahy was referring are still housed in the museum and are not part of the group of missing pictures reported here.

While some of the art purchased by the Marcoses may be forgeries or incorrectly attributed period works, those listed here are the most important paintings known at this writing to be missing, and the Commission on Good Government has every reason to believe they are authentic. The big question is what happened to all of these missing pictures, and then, assuming they are found, whether the new Philippine government will be able to successfully assert its ownership. Although much of the information about the Marcos art collection has been learned from documents left behind at the palace or from those brought with the Marcoses to Hawaii, there are as yet no photographs of the missing art.

A New York judge recently barred several New York City galleries, auction houses and jewelers believed to have done business with Mr. and Mrs. Marcos from selling art, antiques, or jewelry belonging to the Marcoses or their associates. On 2 May 1986 Judge Harold D. Baer, Jr. issued a temporary restraining order to the following galleries and auction houses: Hammer Galleries, M. Knoedler & Company, the Marlborough Gallery, Wildenstein & Company, Sotheby's, and Christie's. Jewelers Bulgari, Cartier, Isi Fischzang, Fred Leighton, van Cleef & Arpels, and Harry Winston were also named in the judge's order. In addition, these companies have been asked to turn over documents to Michael Ratner at the Center for Constitutional Rights. According to Mr. Ratner, the galleries, auction houses, and jewelers have all been willing to cooperate. As the Committee on Good Government sifts through more material, IFAR hopes to receive further information on the missing art and report on it in the coming months.

L.S.P.

1. Jane Perlez, "Much Marcos Art Is Said to be Bogus," *The New York Times* (April 27, 1986): A-20.

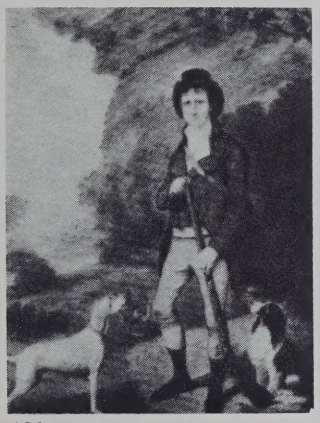
2. Ibid.

Fine Arts

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.



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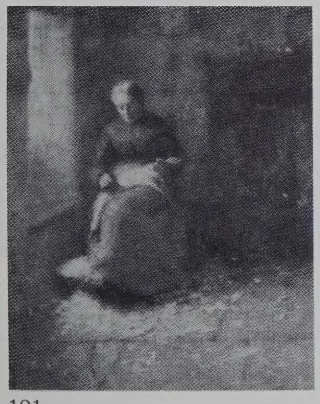

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

190 WILLIAMS, William. Portrait of a Sporting Gentleman with his Dogs. Approx. 71.1 x 50.8 cm. *86.122. London, England. Mar. '86.

American, 19th Century

191 KAULA, Lee Lufkin. Pillow Feathers. Oil on canvas. 55.9 x 45.7 cm. Signed in l/l. *86.153. Larchmont, NY. 25 Jan. '86.

American, 20th Century

192 WYETH, Andrew (b. 1917). Moon Madness. Tempera. 45.7 x 50.8 cm. 86.154.2. Theft location unknown. Feb. '86.

Austrian, 18th Century

193 BRAND, Christian Hülfgott (1695-1756). Landscape. Oil on canvas. 79 x 52 cm. Sunrise over a lake. 86.139.1. Eichgraben, Austria. 14 Jul. '85.

Austrian, 20th Century

194 TAYLOR, Beaty. Samson am Alten Markt. Oil on canvas. 53 x 43 cm. Signed. *86.138. Salzburg, Austria. 10 May '85.

Belgian, 19th Century

195 INCE, Joseph Murray (1806-59). Gypsy Encampment, 1849. Oil on canvas. 29.2 x 39.4 cm. Signed and dated. 86.117.8. Weybridge, England. Mar. '86. *Reward.*

Canadian, 19th Century

196 BRYMNER, William. Untitled (Church Scene, Garden, and Lower St. Lawrence). Oil on canvas. Approx. 121.9 x 91.4 cm. 86.149. Montreal, Que. 28 Mar. '86.

Dutch, 17th Century

197 BYLERT, Jan van (1603-71). A Musician. Oil on canvas. 99 x 84 cm. 86.148.3. New York, NY. 20 Feb. '86.

198 HALS, Dirk (1591-1656). Interior with Musicians and Backgammon Players, 1628. Oil on panel. 76.5 x 136.5 cm. Signed and dated. 86.148.4. New York, NY. 20 Feb. '86.

Dutch, 19th Century

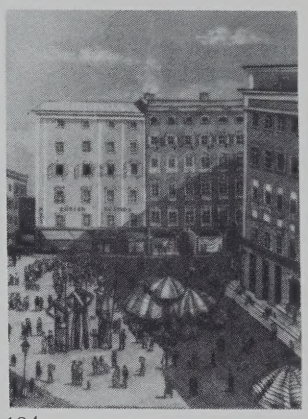
199 GOGH, Vincent Willem van (1853-90). Peasant Woman Winding Bobbins. Watercolor. 33.0 x 40.6 cm. 86.148.2. New York, NY. 20 Feb. '86.

200 STARKENBORGH, Jacobus Nicolas, Baron Tjarda van (1822-95). House with Trees. Oil on canvas. 38 x 23 cm. *86.139.8. Eichgraben, Austria. 14 Jul. '85.

English, 19th Century

201 CARDON, Claude. Clump of Hollyhocks, 1926. Oil on canvas. 53.3 x 43.8 cm. Signed and dated in l/l. *86.117.3. Weybridge, England. Mar. '86. *Reward.*

202 CARMICHAEL, James Wilson (1800-68). Off Tynemouth, 1857. Oil. 144.8 x 111.8 cm. Signed. *86.133.1. England. Mar. '86.



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203 CARMICHAEL, James Wilson (1800-68). Seascape, 1864. Oil. Signed and dated. *86.133.5. England. Mar. '86.

204 CARMICHAEL, James Wilson (1800-68). Tynemouth Priory and Castle, 1862. Oil. 55.9 x 83.8 cm. Signed and dated. Pink glow of sunset. *86.133.4. England. Mar. '86.

205 HARDY, Thomas Bush (1842-97). Norfolk/Suffolk Coastline. Oil. Approx. 61.0 x 96.5 cm. Signed. Shows coastal buildings. Recently repaired and cleaned. 86.133.6. England. Mar. '86.

206 JOHNSON, Charles Edward (1832-1913). Fisherfolk on the Shore, 1871. Oil on canvas. 69.9 x 100.3 cm. Signed and dated. *86.124. Hampstead, England. Mar. '86.

207 LUCAS, Albert Dürer (1828-1918). Flowers of the Heartland, 1889. Oil on canvas. 24.1 x 19.1 cm. Signed and dated in l/r. *86.117.4. Weybridge, England. Mar. '86. *Reward.*

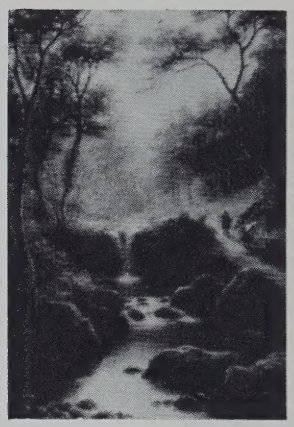
208 MELLOR, William (1851-1931). Bow Ghyll Nr Ilkley Yorks. Oil on canvas. 45.7 x 31.1 cm. Signed. Inscribed with title on reverse. *86.117.6. Weybridge, England. Mar. '86. *Reward.*

209 MELLOR, William (1851-1931). View Near Longhrigg, Ambleside, Westmoorland. Oil on canvas. 45.7 x 31.1 cm. Signed. Inscribed with title on reverse. *86.117.5. Weybridge, England. Mar. '86. *Reward.*

210 NIEMANN, Edmund John (1813-76). View of the Palatine Hill, Rome. Oil on canvas. 34.3 x 52.1 cm. Signed. 86.117.1. Weybridge, England. Mar. '86. *Reward.*

211 Unknown. Stormy Sea. Oil. 44.5 x 61.0 cm. Large sailing ship, small boat, and a man overboard. *86.133.3. England. Mar. '86.

212 WILSON, John. Seascape. Oil. 71.1 x 91.4 cm. *86.133.2. England. Mar. '86.



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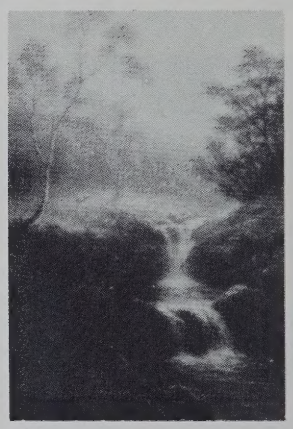

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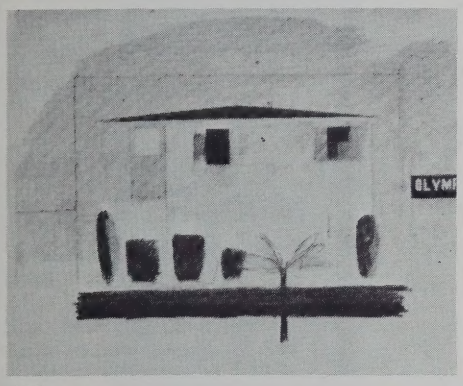

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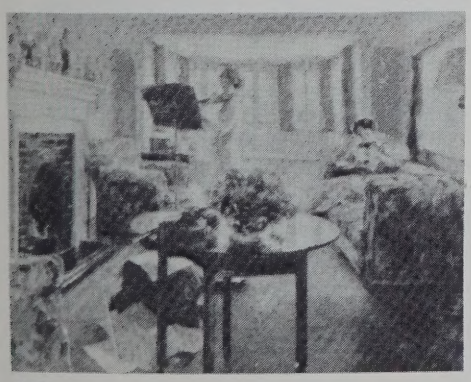

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English, 20th Century

213 GORE, Frederick-Spencer (1878-1914). Untitled (Edwardian Garden), c. 1900. Oil on canvas. 48.3 x 53.3 cm. *86.136. Sussex, England. 12 Dec. '85. *Reward.*

214 GRAHAM, George (1881-1949). River in Winter, 1920. Oil on canvas. 50.2 x 59.1 cm. Signed and dated. 86.117.9. Weybridge, England. Mar. '86. *Reward.*

215 HOCKNEY, David (b. 1937). House Near Olympia Boulevard. *86.130. Stolen in transit, England. Jan. '86.

216 NICHOLLS, Bertram (b. 1883). Goodrich Castle, 1947. Oil on canvas. 61.0 x 91.4 cm. Signed. 86.117.2. Weybridge, England. Mar. '86. *Reward.*

217 SHARP, Dorothea. Vase of Summer Flowers. Oil on canvas. 58.4 x 49.5 cm. Signed in l/l. *86.117.7. Weybridge, England. Mar. '86. *Reward.*

218 Unknown. Drawing Room with Two Young Women, c. 1914. Oil. *86.129. Yorkshire, England. Feb. '86.

European, 15th Century

219 Unknown. Virgin and Child. Oil on gilded panel. 40 x 25 cm. *86.108.4. Curtatone, Italy. 5 Oct. '84.

Flemish, 17th Century

220 BRUEGHEL, Jan II (1601-78). Allegory of Earth with Flora, Surrounding Putti and Satyr. Oil on panel. 42 x 72 cm. Forms a pair with 86.148.5, no. 221. 86.148.6. New York, NY. 20 Feb. '86.

221 BRUEGHEL, Jan II (1601-78). Allegory of Venus at the Forge of Vulcan, 1628. Oil on panel. 42 x 72 cm. Signed and dated. Forms a pair with 86.148.6, no. 220. 86.148.5. New York, NY. 20 Feb. '86.

222 RUBENS, Peter Paul, School of. Battle Scene. Oil on canvas. 70 x 130 cm. *86.108.1. Curtatone, Italy. 5 Oct. '84.

223 RUBENS, Peter Paul, School of. Diana at Rest. Oil on canvas. 70 x 117 cm. *86.108.2. Curtatone, Italy. 5 Oct. '84.

224 Unknown. Still Life with Flowers. Oil on canvas. 75 x 95 cm. *86.108.3. Curtatone, Italy. 5 Oct. '84.

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French, 19th Century

225 GAUGUIN, Paul (1848-1903). Still Life with Idol. Oil. 46.4 x 38.1 cm. 86.154.1. Theft location unknown. Feb. '86.

226 MONET, Claude (1840-1926). Rain, 1886. Oil on canvas. 61.0 x 73.7 cm. Signed in l/l. 86.154.5. Theft location unknown. Feb. '86.

227 PISSARRO, Camille (1830-1903). Jardin de Kew près de la Serre. 54.0 x 64.8 cm. 86.154. 3. Theft location unknown. Feb. '86.

228 Unknown. Flowers, c. 1840. Watercolor. 30 x 20 cm. *86.123. London, England. 1986.

229 VUILLARD, Edouard (1868-1940). Woman Darning, 1891. Oil on cardboard. 26.9 x 21.7 cm. Initialed and dated in l/l: EV 91. No.: AM 32 58. Gray paper affixed to back of painting numbered: RF 1977-393. *86.49. Paris, France. 6 Nov. '85.

French, 20th Century

230 CHAGALL, Marc (1887-1985). Vision of Black Moon. Oil. 73 x 57 cm. *86.134. Stolen in transit between Switzerland, London, and Tokyo. Mar. '86.

Italian, 11th Century

231 Unknown. St. Cosmas. Fresco. 91.4 x 61.0 cm. Provenance: Grotta dei Santi, Calvi, near Naples. *86.151. Calvi, Italy. Mar. '83. *Recovered.*

Italian, 14th Century

232 GERINI, Lorenzo di Niccolo. Virgin and Child with a Goldfinch. 86.101. Florence, Italy. 1985. *Recovered.*

Italian, 15th Century

233 LIPPI, Fra Filippo di Tomaso (1406-69). Madonna and Child. Oil on panel. 50.8 x 33.0 cm. 86.154.4. Theft location unknown. Feb. '86.

Italian, 18th Century

234 BAZZANI, Giuseppe (1690-1769). St. Francis de Sales. Oil on canvas. 165 x 95 cm. *86.109.1. Sustinente, Italy. 12 Dec. '84.

235 BAZZANI, Giuseppe (1690-1769). St. Jane Frances de Chantal. Oil on canvas. 165 x 95 cm. *86.109.2. Sustinente, Italy. 12 Dec. '84.

236 BAZZANI, Giuseppe, Pupil of. Archangel of Trino. Oil on canvas. 95 x 165 cm. *86.109.5. Sustinente, Italy. 12 Dec. '84.

237 BAZZANI, Giuseppe, Pupil of. St. John the Good. Oil on canvas. 165 x 95 cm. *86.109.4. Sustinente, Italy. 12 Dec. '84.

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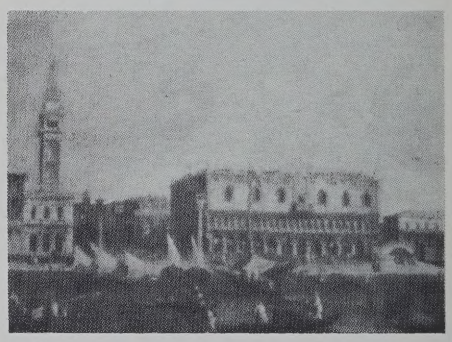

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238 BAZZANI, Giuseppe, Pupil of. St. Teresa of Lisieux. Oil on canvas. 165 x 95 cm. *86.109.3. Sustinente, Italy. 12 Dec. '84.

239 CANALETTO, Antonio Canal, called (1697-1768). View of Venice. Oil. 54 .5 x 72.4 cm. *86.137.1. London, England. 19 Feb. '86. *Reward.*

240 GUARDI, Giovanni Antonio (1698-1760). View of Venice. Oil. 24.5 x 44.4 cm. *86.137.2. London, England. 19 Feb. '86. *Reward.*

241 Unknown. Crucifixion. Oil on canvas. 200 x 140 cm. *86.104. Roccella-Jonica, Italy. 27 Jan. '85.

Italian, 19th Century

242 LA VOLPE, Alessandro. View of Sorrento, Italy, 1870. Approx. 91.4 x 213.5 cm. *86.100.1. Boston, MA. 24 Jan. '86.

243 LA VOLPE, Alessandro. View of Sorrento, Italy, 1870. Approx. 91.4 x 213.5 cm. *86.100.2. Boston, MA. 24 Jan. '86.

244 PAOLETTI, Antonio Ermolao (1834-1912). Woman Holding a Pitcher. Oil on canvas. 100 x 64 cm. Wears white dress; red scarf around her waist. *86.139.4. Eichgraben, Austria. 14 Jul. '85.

Polish, 19th Century

245 BRANDT, Josef von (1841-1915 or 1928). Horseman. 50 x 35 cm. Signed. Inscribed: München. *86.119. London, England. Mar. '86.

Spanish, 15th Century

246 Castilian School. St. Catherine. Oil on panel. 44 x 34 cm. *86.147.3. Burgos, Spain. 21 Oct. '85.

247 Castilian School. Virgin and Child and St. Anne. Oil on panel. 85 x 66 cm. *86.147.2. Burgos, Spain. 21 Oct. '85.

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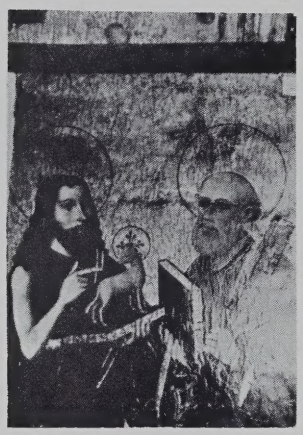

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248 Hispano-Flemish. St. Benedict and St. Antony of Padua (detail). 130 x 70 cm. *86.147.1. Burgos, Spain. 21 Oct. '85.

249 Hispano-Flemish. St. John the Baptist and St. Peter (detail). 130 x 70 cm. *86.147.1. Burgos, Spain. 21 Oct. '85.

250 Unknown. Altar, Showing Apostles. Panel, polychromed. 184 x 34 cm. *86.147.6. Burgos, Spain. 21 Oct. '85.

Spanish, 16th Century

251 CASTILLO, B., Studio of. Adoration of the Magi. Oil on canvas. 130 x 180 cm. *86.110.1. Navalcarnero, Spain. 8 May '85.

2 Unknown. St. Lucy. Oil on canvas. 52 x 62 cm. *86.110.6. Navalcarnero, Spain. 8 May '85.

253 Unknown. Virgin and Child. Oil on canvas. 90 x 65 cm. *86.110.5. Navalcarnero, Spain. 8 May '85.

Spanish, 17th Century

254 Unknown. Immaculate Conception. Oil on panel. 40 x 20 cm. *86.147.4. Burgos, Spain. 21 Oct. '85.

255 ZURBARAN, Francisco, Studio of. St. Catherine. Oil on canvas. 110 x 90 cm. *86.110.4. Navalcarnero, Spain. 8 May '85.

Spanish, 18th Century

256 GERMAN LLORENTE, Studio of. Virgin as a Shepherdess. Oil on canvas. 70 x 90 cm. *86.110.3. Navalcarnero, Spain. 8 May '85.

Spanish, 20th Century

257 PADILLA, Copying the style of Arellano. Basket of Flowers. Oil on canvas. 65 x 65 cm. *86.110.2. Navalcarnero, Spain. 8 May '85.

258 PICASSO, Pablo (1881-1973). Head of a Woman, 27 October 1954. Oil on canvas. 65 x 54 cm. 86.148.1. New York, NY. 20 Feb.' 86.

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Prints, Drawings

Austrian, 20th Century

259 KOKOSCHKA, Oskar (1886-1980). Tre Croci Landscape, c. 1913. Charcoal on parchment. 35.6 x 45.7 cm. Signed in l/r. *86.96.2. Newport, RI. Aug. '85.

German, 20th Century

260 KOLLWITZ, Käthe Schmidt (1867-1945). Mothers Protecting Their Children, 1918. Charcoal on gray paper. 45.1 x 65.0 cm. Signed and dated in l/r. Inscribed in l/r: Mütter, ihre Kinder beschirmend. Note: facsimile reproduction of this work exists, which bears the signet of the publisher, Emil Richter, on verso. *86.96.1. Newport, RI. Aug. '85.

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Sculpture

Austrian, 17th Century

261 Unknown. St. John of Nepomuk. Wood. Ht. 72 cm. *86. 230. Neuhaus, Austria. 6 Sept. '85.

Austrian, 18th Century

262 Unknown. Virgin. Wood. Ht. 60 cm. Restored in 1984. *86.140. Neulengbach, Austria. 5 Jan. '86.

English, 19th Century

263 GILBERT, Sir Alfred (1854-1934). Comedy and Tragedy. Bronze. Ht. 33 cm. *86.31.5. Henley-on-Thames, England. 13 Nov. '85. *Reward.*

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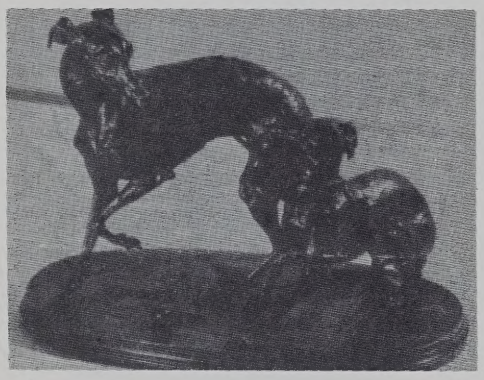

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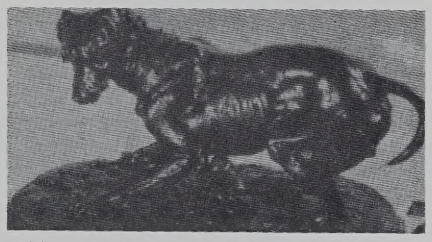

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European, 17th Century

264 Unknown. St. Elizabeth of Thüringen. Wood. Ht. 100 cm. *86.142. Moravska Trebova, Czechoslovakia. 5 May '85.

French, 19th Century

265 MÈNE, Pierre Jules (1810-79). Greyhound and Whippet Playing with a Ball. Bronze. 16.5 x 21.6 cm. *86.31.6. Henley-on-Thames, England. 13 Nov. '85. *Reward.*

266 MÈNE, Pierre Jules (1810-79). Pointer. Bronze. 12.7 x 15.2 cm. *86.31.9. Henley-on-Thames, England. 13 Nov. '85. *Reward.*

267 MÈNE, Pierre Jules (1810-79). Small Setter. Bronze. 8.9 x 14.0 cm. *86.31.3. Henley-on-Thames, England. 13 Nov. '85. *Reward.*

268 MOIGNEZ, Jules (1835-94). Setter with Kill in his Mouth. Bronze. 16.5 x 22.9 cm. *86.31.2. Henley-on-Thames, England. 13 Nov. '85. *Reward.*

French, 20th Century

269 ARP, Jean (1887-1966). One-Eyed Doll (Poupée Borgne), 1963. Carved and polished black granite. 49.5 x 13.0 x 13.0 cm. Note: stone later used to make an edition of five bronzes. Provenance: Waddington Galleries, London and William Pall Gallery, London. *86.97. New York, NY. 15 Apr. '86.

German, 15th Century

270 Unknown. Ecce Homo, 1470/80. Oak. Ht. 60 cm. *86.144. Tostedt, West Germany. 22 Nov. '85.

271 Unknown. Rhineland. Virgin and Child, c. 1420. Limewood. Ht. 106 cm. *86.143.1. Worms, West Germany. 26 Nov. '85.

German, 16th Century

272 Unknown. Virgin and Child. Polychromed Wood. Approx. ht. 50 cm. Crown and crescent moon on which Virgin stands are pale yellow. *86.93. Zetel, West Germany. 8 May '85.

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German, 17th Century

273 Unknown. St. Sebastian. Wood. Ht. 140 cm. *86.143.2. Worms, West Germany. 26 Nov. '85.

German, 19th Century

274 Unknown. Pietà. Wood. Approx. ht. 150 cm. *86.143.3. Worms, West Germany. 26 Nov. '85.

Italian, 17th Century

275 FANELLI, Francesco, Attributed to. Cupid. Bronze figure on dark marble base. Ht. 11.4 cm., including base. Chip on rim of base. *86.31.4. Henley-on-Thames, England. 13 Nov. '85. *Reward.*

276 SOLDANI, Massimiliano or Benzi, Attributed to (1658-1740). Apollo. Bronze. Ht. 30.5 cm., including 6.4 cm. rectangular marble base. *86.31.1. Henley-on-Thames, England. 13 Nov. '85. *Reward.*

Spanish, 14th Century

277 Unknown. Virgin and Child. Polychromed wood. Ht. 67 cm. *86.147.5. Burgos, Spain. 21 Oct. '85.

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Candlesticks, Candelabra, Lamps

278 Candlesticks (pair). Brass. Ht. 39 cm. *86.141.1-2. Vienna, Austria. 31 Oct. '85.

Clocks, Timepieces, Watches

279 ARNOLD & DENT. English. London. Clock. Satinwood case. Backplate to movement signed. No. 408. Fusee movement, lever escapement, gilt dial. *86.120.2. Waltham St. Lawrence, England. 7 Feb. '86. *Reward.*

280 DENTS. English, 19th century. London. Carriage Clock, c. 1848-50. Polished nickel case. No. 14875. Clock with 8-day twin fusee, hour repeat on-going, alarm on bell, Dents patent balance. *86.132. England. Mar. '86.

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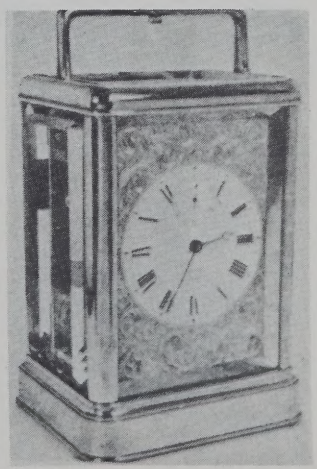

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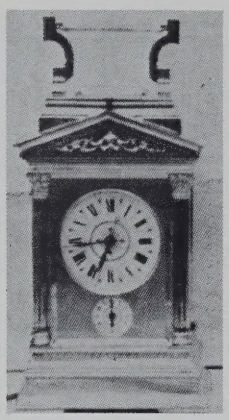

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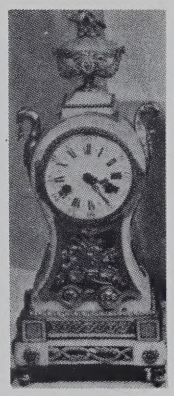

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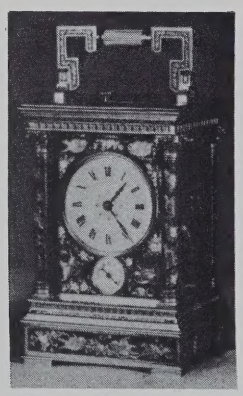

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281 French. Carriage Clock. Gilt brass case. Strike/repeat, sweep seconds hand and alarm. *86.120.3. Waltham St. Lawrence, England. 7 Feb. '86. *Reward.*

282 French. Mantel Clock. China. Ht. 38.1 cm. Clock with 8-day striking movement with pendulum escapement. Enamel dial with blue Roman numerals. Meissen case with three figures at base and boy in red jacket on top of case. *86.31.13. Henley-on-Thames, England. 13 Nov. '85. *Reward.*

283 French, 18th century. Mantel Clock. Ht. 25.4 cm. Clock with 8-day tingtang quarter striking. Circular enamel dial in white marble case of balloon shape, bezel set in marcasite. Case flanked by griffin handles, surmounted by marble urn decorated in ormolu, lid with lovebirds. *86.31.12. Henley-on-Thames, England. 13 Nov. '85. *Reward.*

284 French, 19th century. Carriage Clock. Ht. 14 cm. Anglaise Riche case. Case and mask decorated with engraved bird and floral motifs of contrasting gilt and silver. Hour and half hour strike with repeat, enamelled dials. *86.135. Newcastle, England. Mar. '86. *Reward.*

285 HRY MARC. French, 19th century. Paris. Scarlet Tortoiseshell Clock. *86.131. Liverpool, England. Dec. '85.

286 KNIGHT of Bristol. Regency Bracket Clock, c. 1800-40. Mahogany case. Convex top, at sides lion masks with ring handles, and four bun feet. *86.115. Winchester, England. 1985.

287 McCABE, James. Carriage Clock. Mahogany traveling box, brass corners and edges. Strikes/repeats hours, lever escapement. Winding key carries serial number of clock. Front shutter case missing. *86.120.4. Waltham St. Lawrence, England. 7 Feb. '86. *Reward.*

288 PAYNE & CO. New Bond Street, London. Carriage Clock. Walnut and satinwood case. Backplate movement signed. Two-train movement, lever escapement, gilt dial, enamel chapter, gilt handle. *86.120.1. Waltham St. Lawrence, England. 7 Feb. '86. *Reward.*

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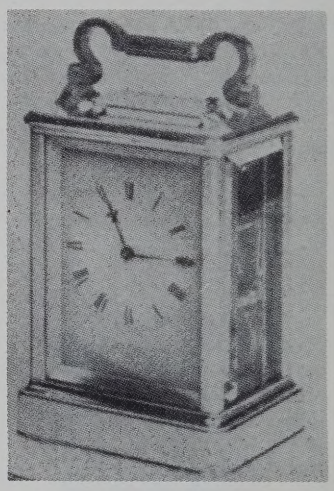

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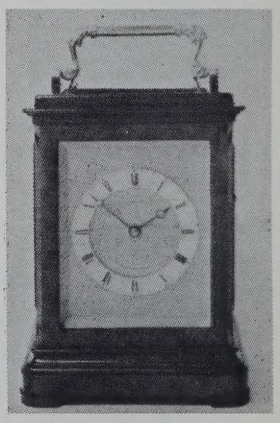

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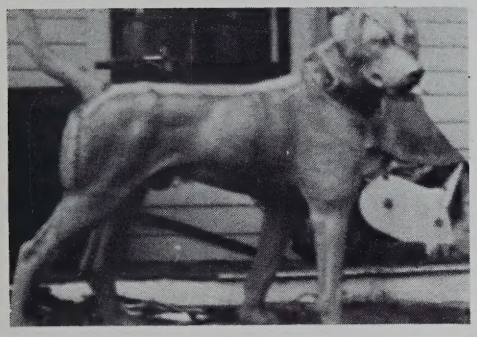

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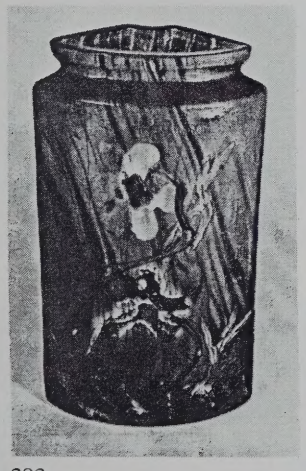

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Folk Art

289 American. Centaur Weathervane. L. 101.6-127.0 cm. *86.94. Greenwich, CT. 27 Mar. '86.

290 American. Rooster Weathervane, 1910. Copper, gold leaf gilding. Ht. 106.7 cm. Bullet hole in tail repaired in 1957, also restored, regilded and bearings were greased at that time. *86.152. Falmouth, ME. 23 Feb. '86.

291 FISKE, J.W., Iron Works. American. French Blood Hound, late 19th-early 20th c. Cast zinc. Ht. to top of head 121.9 cm., l. without tail 167.6 cm. Base 116.8 x 48.3 cm. Tail broken off where it connects to the body. Loss of black paint from collar. *86.121. Westboro, MA. Nov. '85. *Reward.*

Glass

292 GALLÉ, Emile. French, 19th century. Marquetry Vase, 1898. Transparent amber glass, streaked with violet and dark amber. Ht. 17.8 cm. Signed and dated. Engraved with gilt-enhanced inscription: L'Anemone Sylvie Pour adoucir les hommes Sally Prudhomme. Decorated with a pink and red anemone, with green stems, and applied and wheel-carved green leaves. *86.99. New York, NY. 18 Mar. '86.

Icons

293 Angel Gabriel, 1700-50. 120 x 60 cm. Inscription in u/l: DEICIC KE TOY DOYLOY TH [EO] Y EGNATIOY HEP [OM] ONAXOY ETOYS 3PK3 [1619]. Icon from the left-hand door, forming an Annunciation scene with *86.105.2, no. 294. *86.105.1. Ritini, Greece. 8 Jul. '85.

294 Virgin, 1700-50. 120 x 60 cm. Icon from the right-hand door, forming an Annunciation scene with *86.105.1, no. 293. *86.105.2. Ritini, Greece. 8 Jul. '85.

Liturgical Objects

295 Crucifix, 18th c. Wood. Ht. 60 cm. Inv. no. 8908. Coat of arms on base: Partecipazione Agraria del Comune di San Giovanni Persiceto. Peach tree decorates base. *86.102. Persiceto, Italy. 24 Jan. '85.

Miniatures

296 Woman with Children, 17th c. Oil on panel. Approx. 12 x 10 cm. *86.150. Marnes-la-Coquette, France. Jan. '86.

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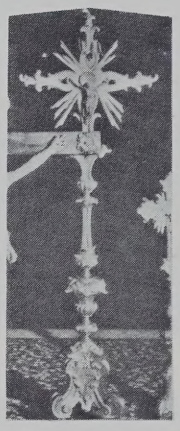

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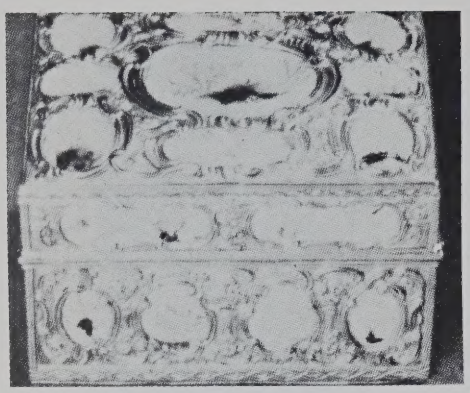

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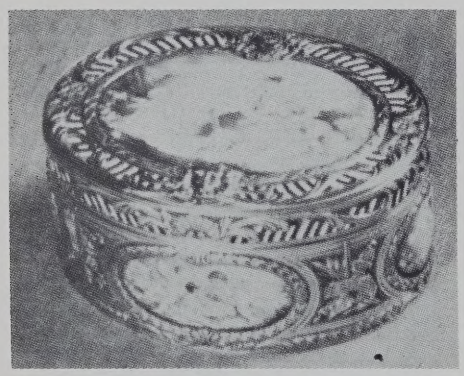

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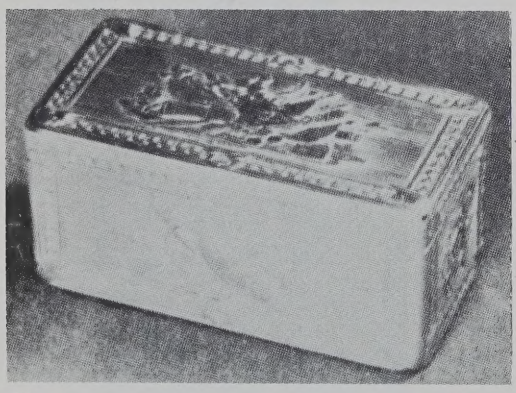

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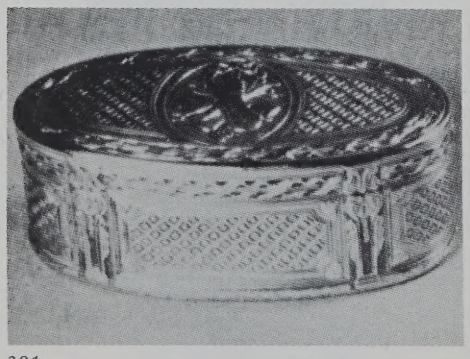


301

Objects of Art

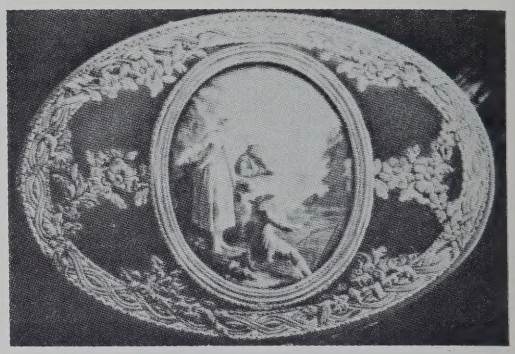
297 English, 18th century. Snuff Box, c. 1760. Gold, agate, glass. 5.2 x 7.9 x 6.1 cm. Rectangular gold box, panels of moss-agate enclosed within rococo scroll work. The top has large central moss-agate panel surrounded by eight smaller ones. The long and short sides of lid have two panels each. The long and short sides of the box have four and three panels each respectively. The base is of glass, divided into two panels and surrounded by pierced rococo scroll work (the glass is cracked in one place). *81.219.18. Leeds, England. 26 Feb. '81.

298 European, 19th century. Snuff Box. Gold, enamel. 4.1 x 8.6 x 7.0 cm. Box is a 19th-century fake, bearing forged 18th-century marks and forged maker's mark, C.A.B. Oval box of multi-colored gold, having on the lid a painted channel medallion of three putti emblematic of painting. Borders of top and sides of lid are of three-color gold with blue and white enamel gadrooning. The front of the box has a painted enamel medallion of putti emblematic of music, the right-hand side has a putto in a chant, the back three putti emblematic of geography, and the left-hand side a putto with a garland of flowers. The medallions are separated by groups of trophies symbolizing painting, archery, and music. The bottom (similar to the lid) has medallion emblematic of sculpture. *81.219.16. Leeds, England. 26 Feb. '81.

299 French, 18th century. Paris. Snuff Box, 1756-62. Gold. 4.1 x 8.1 x 4.1 cm. Rectangular box in four colors of gold, the top, base and sides decorated with military and musical-military trophies against a ribbed ground contained within gadrooned borders centering on wreaths and terminating in leaves. *81.219.17. Leeds, England. 26 Feb. '81.

300 French, 18th century. Paris. Snuff Box, 1763-64. Gold, cameo. 3.5 x 7.0 x 5.1 cm. Maker's mark: D.F.P. Rectangular box with moiré pattern panels surrounded by key patterns having floral cameo terminals. Inside the lid engraved inscription: Joseph Sandwell to William Ward, 1863. 81.219.19. Leeds, England. 26 Feb. '81.

301 French, 18th century. Paris. Snuff Box, c. 1767-68. Gold. 3.5 x 8.9 x 4.4 cm. Elongated oval box in four colors of gold, the lid and base have oval medallions with musical instruments and gardening tools (with basket and bagpipes) respectively contained within diaper patterned panel within foliage border. The body of the box divided into four diapered panels separated by pilasters having neoclassical shell and husk ornament. *81.219.11. Leeds, England. 26 Feb. '81.



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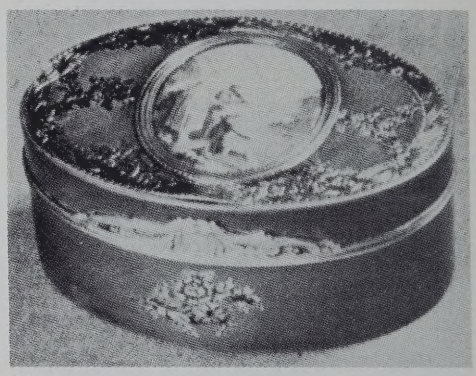

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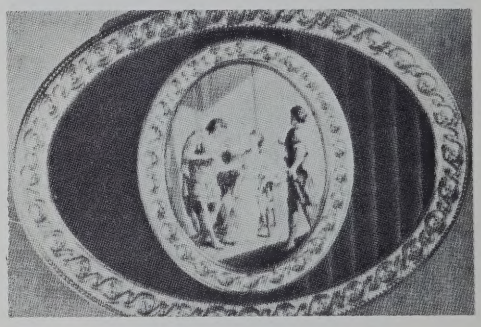

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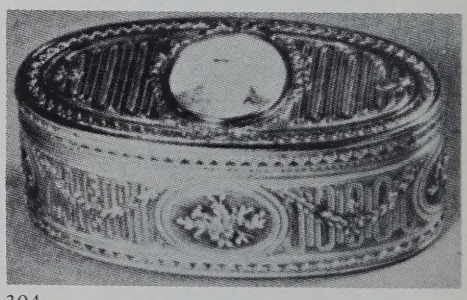

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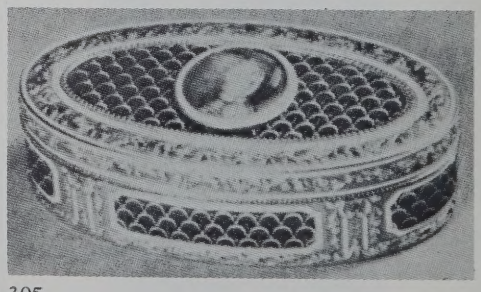

305

302 French, 18th century. Paris. Snuff Box, 1767-68. Gold, tortoiseshell. 3.8 x 8.3 x 6.1 cm. Oval box of dull green composition, lined inside with tortoiseshell. Inlaid with three colors of gold, the top having a miniature painted medallion of a man fishing, watched by a man and a woman, with a lighthouse and ship in the background (possibly after Vernet), within a gold border, the top of the lid bound by a relaxed guilloche border interlaced with floral garlands. The sides and the bottom of the box are etched with floral sprays. *81.219.14. Leeds, England. 26 Feb. '81.

303 French, 18th century. Paris. Snuff Box, 1769-70. Gold, enamel. 3.9 x 10.8 x 6.6 cm. Maker's mark: C.L.B. Oval box of two-color gold, having panels of transparent green enamel over machined gold base surrounded or divided by borders or panels of transparent orange enamel, with gold features. The borders have a guilloche design, the panels on the body of the box have an upright acanthus leaf motif. The lid has within a narrower guilloche border an enamelled oval medallion depicting three figures in Roman clothing, two men standing and a seated women. *81.219.20. Leeds, England. 26 Feb. '81.

304 French, 18th century. Paris. Snuff Box, 1773-74. Gold. 3.8 x 8.9 x 4.6 cm. Markings: maker's mark J.B.J. and star. Elongated oval box of four-colored gold, having on the sides, floral motifs within medallions separated by fluted panels decorated with flowered garlands. A musical trophy on a similar panel is on the bottom of the box while the lid bears a man in a hat, white cravat and blue coat. Water leaf borders. Inside the lid contained within a frame of redder gold than that of the box is a lock of hair with the engraved description: Frederick Augustus, Earl of Berkeley, died 6th August, 1810, aged 66. *81.219.15. Leeds, England. 26 Feb. '81.

305 French, 18th century. Paris. Snuff Box, 1783. Gold, enamel. 2.6 x 8.9 x 4.1 cm. Markings: maker's mark C.F.T., with a grenade, for Claude-François Thierry. Elongated oval box in two colors of gold having panels decorated with a scale pattern in green and red enamels on a blue ground. The outline of the scale being reserved in gold. These are contained inside borders of flowering foliage in relief within narrow bands of white enamel. The four panels on the body are separated by pilasters. The top carries a painted oval miniature portrait of a man in a wig and armor. *81.219.10. Leeds, England. 26 Feb. '81.

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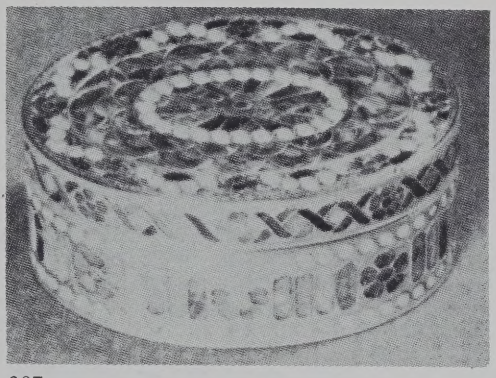

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309

306 German, 18th century. Snuff Box, c. 1745-50. Gold, ivory, mother-of-pearl, hardstone, diamonds, rubies, and pearls. 2.8 x 6.8 x 5.1 cm. Possibly made in Berlin. Gold box of irregular shape, the lid has a heavily chased design in gold against a mother-of-pearl background in which a river god carved in ivory is sitting on a barrel, executed in blue hardstone, against a rococo pseudo-architectural setting, with left, a wolf-like creature and, right, two figures crossing a bridge with trees beyond. Further ornamented with scrolls set with diamonds and rubies. Sides decorated with pierced rococo scrolls and designs representing buildings with two ivory figures and a central floral motif set with a diamond and three pearls, mother-of-pearl ground. The base has a fanciful rococo landscape heavily chased in gold against mother-of-pearl ground. *81.219.3. Leeds, England. 26 Feb. '81.

307 German, 18th century. Snuff Box, c. 1775. Gold, semi-precious stones. 3.5 x 8.6 x 6.1 cm. Oval box of gold, the lid and base having a radiating pattern of pieces of bluish stone, separated by fine filaments of gold with borders of gold, semi-precious stones and simulated split pearls. The sides of the lid and box incorporating a floral motif all done in the same material. *81.219.12. Leeds, England. 26 Feb. '81.

308 German or Austrian, 19th century. Snuff Box, mid-19th c. Red agate, enamel. 40.6 x 8.5 x 5.4 cm. Oval box of red agate, the top and sides overlaid with pierced rococo scroll work decorated with painted enamel flowers having transparent green leaves. The top has a classical cameo head on onyx. The sides have four small roundels with painted enamels of vases of flowers. Plain agate base. *81.219.6. Leeds, England. 26 Feb. '81.

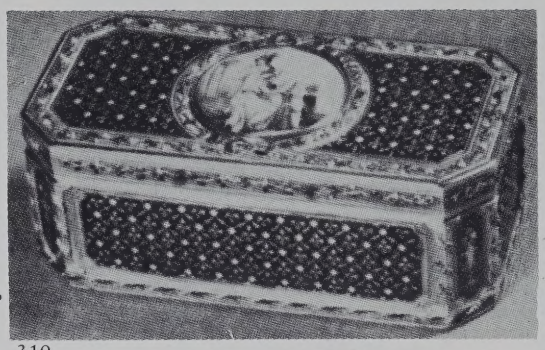
309 MARGUERIT, Nicholas. French, 18th century. Snuff Box, 1780. Gold, enamel. 2.8 x 7.9 x 6.1 cm. Markings: maker's mark N.M., with Daisy for Nicholas Marguerit. Oval box of gold, the top, sides and base having panels of transparent pink enamel over a machined ground. Borders have a scrolled leaf design with green enamel alternating with strings of white enamel beads. The four panels on the sides are separated by a classical motif with a pair of Ionic columns with central design in green and white enamels. The top has, within a gold and white enamel border, an enamelled miniature of a man wearing a white lace cravat with a blue sash. *81.219.4. Leeds, England. 26 Feb. '81.

310 Swiss, 18th century. Snuff Box, c. 1780. Gold, enamel. 3.5 x 8.9 x 4.4 cm. Markings: pseudo-French marks of the 1760s. Rectangular box with chamfered corners of gold, having panels of dark blue enamel decorated with fleurs-de-lis, which, being raised in relief under the enamel, appear as light blue against the dark blue ground, each contained within a floral diaper reserved in gold and picked out with white enamel at the intersections. Floral borders in relief with blue, green, orange, and white enamel contained in the panels. The top has an enamelled roundel showing two classical figures, one with a stock of wheat the other carrying a basket of flowers with a green temple in the background. *81.219.8. Leeds, England. 26 Feb. '81.

311 Swiss, 18th century. Snuff Box, c. 1783. Gold, enamel. 2.9 x 9.2 x 6.4 cm. Markings: maker's mark N.C.Q. Oval box of two-color gold, the top and sides having enamelled miniature scenes. Top and sides of panels in royal blue transparent enamel over machined ground gold, separated by panels of neoclassical tusk with stag ornament and green enamel, bound by borders of gold with opals and red and green enamels. Base has a transparent blue enamel and machined gold ground. 81.219.13. Leeds, England. 26 Feb. '81.

312 Swiss, 18th century. Snuff Box, c. 1790. Gold, enamel. 2.5 x 6.8 x 5.1 cm. Markings: maker's mark F.F. crowned. Probably made in Geneva. Oval box of gold, having panels of purple enamel over machined ground. The top has an oval medallion chased in four colors of gold with a female figure with a pair of doves and a classical ruin behind her. Borders of the lid are in relief set with red, green, and white enamels. The four enamelled panels of the sides are separated by vases inlaid with red, green, blue, and white enamels; base is transparent purple enamel. *81.219.5. Leeds, England. 26 Feb. '81.

313 Swiss, 18th century. Snuff Box, c. 1790. Gold, enamel. 2.9 x 8.6 x 6.4 cm. Oval box of gold with brown enamel panels. Decorated with stars and with clusters of five darts. The panels are bound by gold borders of leaves in relief, inset with opals and green enamels. The lid has an oval painted miniature portrait of a lady wearing a string of pearls in her hair. *81.219.9. Leeds, England. 26 Feb. '81.



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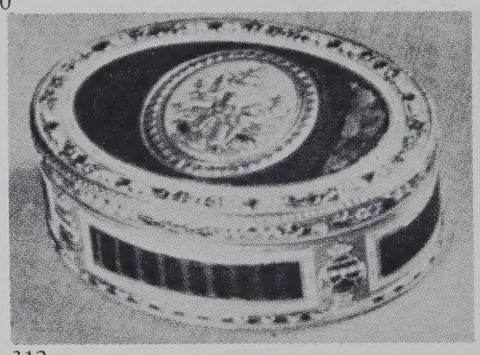

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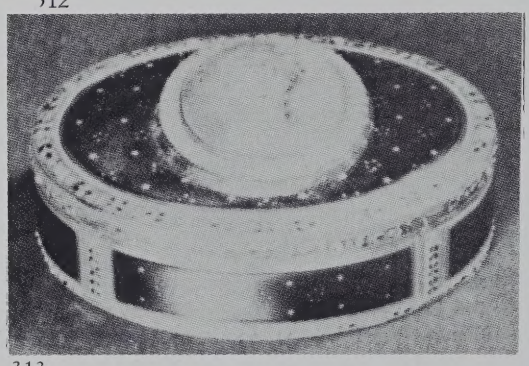

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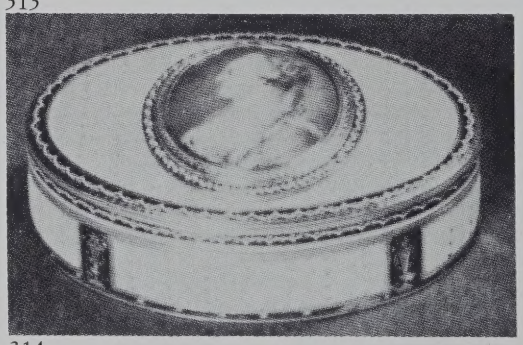


314

315

314 Swiss, 18th century. Snuff Box, c. 1795-1800. Gold, enamel. 2.8 x 8.6 x 6.1 cm. Oval gold box, the top, sides, and base having panels of white enamel decorated with alternating stripes of gold interlaced and husk and seed in gold and green enamel. Borders of the lid and base are in blue and white enamels with a continuous intertwining gold floral garland. The four panels on the sides are separated by gold vases on a blue enamel ground. The lid has a miniature portrait of Catherine the Great, wearing a red gown trimmed with ermine and a blue sash. *81.219.2. Leeds, England. 26 Feb. '81.

315 Swiss, 19th century. Snuff Box, c. 1815. Gold, enamel. 2.5 x 8.6 x 40.6 cm. Markings: pseudo-French marks for 1773-74, and maker's mark P.R. Oval gold box, the top sides and bottom with panels of transparent mauve enamel, inlaid with gold stars and spots over a machined gold ground enclosed within various borders of orange, white, and blue enamels. Top has an enamelled medallion of three female figures in classical dress, carrying various offerings to a brazier in front of a classical building. *81.219.1. Leeds, England. 26 Feb. '81.

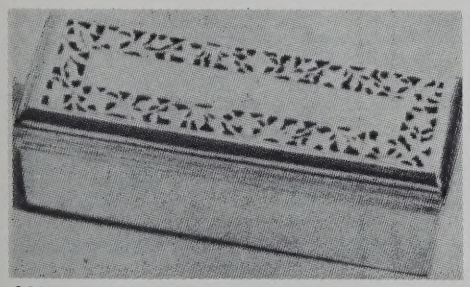
316 Swiss, 19th century. Snuff Box, c. 1840. Gold, enamel. 3.2 x 13.3 x 6.1 cm. Markings: pseudo-French marks, maker's mark A.B. Oval box of two-color gold with panels of transparent purple enamel over a machined moiré pattern background. The top has a floral design of diamonds set in silver, while the four panels of the body, separated by vases and pedestals in neoclassical style, bear the motto "Votre/Fid[e]lite "Fair[e] Ma Felicite". Borders are decorated with red, green, and white enamels. 81.219.7. Leeds, England. 26 Feb. '81.

317

318

319

320 *detail*



320

321

Silver

317 ARTHUR PITTAR, LATTEY & Co. Brandy Saucepan. Silver. Approx. 7.0 x 20.5 cm. Maker's mark: APL & Co. Punches: single spot tally mark, lion passant, and initial B. *86.120. 5. Waltham St. Lawrence, England. 7 Feb. '86. *Reward.*

318 Georgian Coffee Pot, c. 1760. Silver, ivory handle. Ht. 25.4 cm. *86.114. Winchester, England. 1985.

319 HAMILTON & Co. Calcutta, India. Oval Indian Teapot, c. 1822. Silver. Ht. 17.2 cm. Ref.: Wynyard R.T. Wilkinson, *Indian Colonial Silver*, p. 56. Chased with reeded bands and staves, with scroll spout, domed cover, and acorn finial. *86.120.11. Waltham St. Lawrence, England. 7 Feb. '86. *Reward.*

320 HAMILTON & Co. Toilet Box, c. 1820. Silver. Approx. l. 12 cm. Punches: elephant, initial A, and maker's mark H & Co. Piece unusual in that it has no tally mark. *86.120. 10. Waltham St. Lawrence, England. 7 Feb. '86. *Reward.*

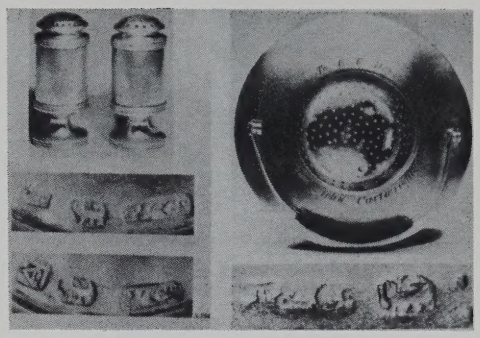
321 MACEWAN, James. Scottish, 18th century. Glasgow. Teapot, c. 1785. Silver. Maker's marks. *86.118. London, England. Mar. '86.

322 TWENTYMAN & Co. Salt and Pepper Shakers (pair). Silver. Approx. ht. 21.6 cm. Engraved: Salt; Pepper. Salt: tally mark (illegible), lion passant, and maker's mark T & Co. Pepper: tally mark, lion passant, and maker's mark T & Co. *86.120.6-7. Waltham St. Lawrence, England. 7 Feb. '86. *Reward.*

323 TWENTYMAN & Co. Tea Infuser. Silver, ebony handle. Approx. ht. 4 cm., approx. diam. 14 cm. Punches: maker's mark T & Co., lion passant, and two spot tally mark. *86.120.8. Waltham St. Lawrence, England. 7 Feb. '86. *Reward.*

324 TWENTYMAN, William Henry. Toilet Box. Silver. 3 x 16 x 3 cm. Punches: maker's mark WHT, crescent, fouled anchor, and top of fouled anchor. *86.120.9. Waltham St. Lawrence, England. 7 Feb. '86. *Reward.*

325 WALKER & Hall. Sheffield. Victorian Tea Set (teapot, sugar bowl, and creamer), 1898. Silver, ebonised handles. Embossed set number on base: 53300. Teapot: ebonised handle and finial; sugar bowl: two ebonised handles and creamer: ebonised handle. *86.113.1-3. Winchester, England. 1985.



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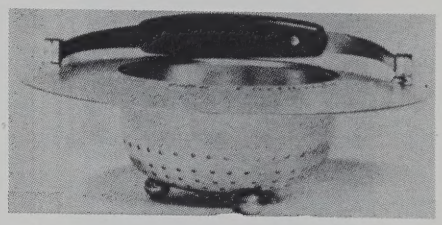

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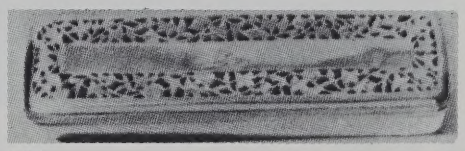
324 *detail*



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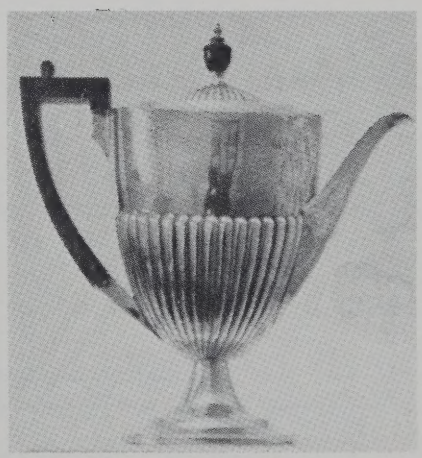


325

Antiquities

Miscellaneous

Tapestries, Textiles

326 AUBUSSON. French, 17th century. Finding of the Infant Moses. 400 x 300 cm. Cartouche monogram: FT. Inscribed: MRIM DAUBUSSON. *86.112.1. Paris, France. Aug. '85.

327 AUBUSSON. French, 17th century. Moses Drawing Water from the Rock. 400 x 300 cm. *86.112.2. Paris, France. Aug. '85.

326

327

Roman

328 Fragment of a Relief, 1st c. A.D. Marble. 85 x 42 x 15 cm. Inscribed: AETERNA ROMA. Ref.: Neapolitan Artistic and Historical Property Commission, No. 217894. *85.670. Pozzuoli, Italy. Theft date unknown.

329 Meroitic Period. Harpist, 2nd-3rd c. A.D. Sandstone and painted plaster. Provenance: Royal Baths, Meroe. *86.95. Meroe, Sudan. 1985.

328

329

Games

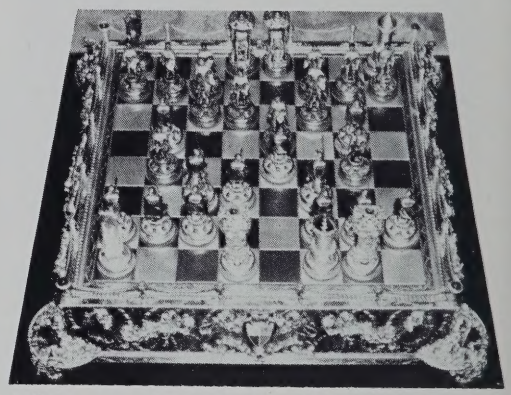
330 Chessboard and Set. Solid silver chessboard, gilded and decorated with semi-precious stones, small pearls, and blue enamel-work. 23 x 54 x 54 cm., ht. of chess pieces: 10 cm. *86.106. Liège-Angleur, Belgium. 6 Jul. '85.

Medals

331 MANSHIP, Paul (1885-1966). Maxfield Parrish Portrait Medal, 1915. Bronze. Diam. 8.3 cm. Inv. no. 66.14.211. Ref.: Edwin Murtha, *Paul Manship* (1957), no. 65. Obverse: Parrish in profile, inscribed Maxfield Parrish. Reverse: Pegasus, signed and dated. *86.111. West Palm Beach, FL. 26 Feb. '86.

Musical Instruments

332 Violin. Back sound box, 35.6 cm. Label on interior: 1725 Januarious Giagliano Naples. *86.98. San Jose, CA. 19 Mar. '86. *Reward.*



330

331 *obverse*

331 *reverse*

332

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